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The lady and the prince are married in front of the table farther to the right, the bridegroom places the ring on the lady's finger, and their union is blessed by an elderly gentleman who appears also on horseback in the prince's party at the left. A figure that should have importance in the interpretation of the story is that of a page who hides in front of the corner column of the loggia and listens to what is going on, in an attitude like the conspirator in a melodrama.

Two other works by the same artist, whose name has never been determined, are in American collections, both with the subject of Solomon and the Queen of Sheba; one in the Jarves Collection at Yale University, and one in the Boston Museum of Fine Arts.

B. B.

### THREE NEW GREEK VASES

**EOS**, the goddess of dawn, is one of the most gracious creations of the Greek mind. She is the herald of the sun and precedes him in his daily course across the heavens. Homer calls her "rosy fingered" and with Hesiod and the tragedians a number of myths are developed concerning her. She becomes the wife of a mortal named Tithonos, for whom she has requested immortality, but has forgotten to ask eternal youth; she is the mother of Memnon, the Ethiopian king who is killed by Achilles; and she figures as the pursuer of the two young hunters Orion and Kephalos.

In Athenian vase paintings of the fifth century, Eos is a not uncommon figure. She is represented as a young winged woman flying with two water-jars from which she is pouring dew; or as mourning over the body of her son Memnon; or, most frequently of all, swiftly pursuing a youth in hunter's costume.<sup>1</sup>

A red-figured stamnos (height, 12 $\frac{3}{4}$  in. [32.4 cm]), recently purchased by the Museum, shows such a pursuit scene on one side (fig. 1). The motion is not so rapid as on some similar representations; she has

reached her goal and is actually seizing the youth. He, as always on such scenes, is represented as evading the goddess, attempting to escape her and looking back with an expression of dismay. From inscriptions which occur on several representations of this subject, the hunter can be identified with the Athenian hero Kephalos, who was wont to hunt in the early mornings on Mount Hymettos, where Dawn discovered him. The old man shown on our vase as standing behind Eos, with one hand raised in astonishment, may be Deion, the father of Kephalos (compare the similar figures in Reinach, *Répertoire des vases peints*, I, p. 37, II, p. 81).

It is tempting to the modern mind to try to find plausible interpretations of Greek myths. Thus such pursuit scenes have generally been explained as symbolizing the fleeing of the morning star at the approach of dawn, Kephalos being then taken for the Athenian equivalent of Orion. In the sunrise scene in the British Museum (E466), where the stars appear as merry boys diving beneath the water at the advent of the sun's chariot, Eos is also represented as pursuing the fleeing Kephalos; so that in this case the current explanation of the myth rests on a sound foundation. It may be well to remember, however, that the Greeks readily invented and accepted such myths as poetic creations, without requiring the rational interpretations that we—and apparently also some of their own contemporaries—liked to make for them. Sokrates, at least, in Plato's *Phaedrus*, 229, D, calls such explanations "very pretty in general; but the inventions of a very clever and laborious and not altogether enviable man."

On the other side of our stamnos is what appears to be a scene of greeting or of farewell between a youth and a woman. Both extend their hands for the hand clasp, while a maid is standing behind, holding a garland—a parting or welcoming gift. The long spear held by the youth suggests that he is setting out for battle, or perhaps has returned safely home.

Both representations are executed with spirit and evident facility, but not with

<sup>1</sup>For a list of such representations see Stephani, *Compte rendu*, 1872, p. 180, and Reinach, *Répertoire des vases peints*, *passim* (see index).

unusual finish. The style is that of the early fifth century B. C., when the eye, though no longer full face, was not yet drawn in correct profile. Surrounding both handles is a design of palmettes and scrolls, drawn in a free, spirited style.

From the potter's point of view the vase is a superb product. The shape is finely proportioned, the relation of the height to the width, the proportions of the neck, the body, the foot, and the handles to one

executed in the style of the "minor artists," who confined their decoration to a few ornamental motives, using the principal outside panels for inscriptions. The inscriptions are either signatures giving the artist's name, or toasts addressed to the user of the vase. On either side of our example we read  $\chi\alpha\iota\rho\epsilon\ \kappa\alpha\iota\ \pi\acute{\iota}\epsilon\iota\ \epsilon\tilde{\upsilon}$  (from which some of the letters are missing), "hail and drink well," a popular salutation on these vases.<sup>1</sup> In the interior of the kylix is a medallion



FIG. 1. ATHENIAN STAMNOS, EARLY V CENTURY B. C.

another, being all beautifully thought out. The handles, in characteristic Greek fashion, seem to grow out of the vase and have consequently a wonderful, living quality, in marked contrast with many modern handles, which appear to have been added as an afterthought; moreover, the place where they are attached, the size, and the curve are planned with great care from both a practical and an aesthetic standpoint.

Another Athenian vase, recently acquired, is a small black-figured kylix or drinking-cup (height,  $4\frac{7}{8}$  in. [11.3 cm.]), of the sixth century B. C., said to have been found in Rhodes (fig. 2). It is delicately

of a sphinx surrounded by a tongue pattern, executed in charming miniature style. The vase is extraordinarily thin, light, and delicate, showing great skill on the part of the potter.

The third vase—a gift of Edward Robinson—belongs to an attractive fabric of early Greek vases, provisionally called Proto-Corinthian, its real home not having as yet been established. It consists principally of small lekythoi decorated, in the earlier stages of the fabric, with linear

<sup>1</sup> See the list given by Kretschmer, *Die griechischen Vaseninschriften*, p. 195, and the explanation there given for the unusual imperative form  $\pi\acute{\iota}\epsilon\iota$  for  $\pi\acute{\iota}\epsilon$ .

motives, later with Oriental and archaic Greek designs. The latter are often executed with wonderful richness and care. In our collection we have a few examples of the earlier geometric period; the specimen just acquired (fig. 3) is the first we possess



FIG. 2. ATHENIAN KYLIX  
VI CENTURY B. C.

of the much more important later class, dating from the seventh or early sixth century B. C. The workmanship is of good average quality. Though it cannot rival the famous Macmillan, Chigi, and Berlin specimens, which are indeed masterpieces of early Greek miniature work, it illustrates,

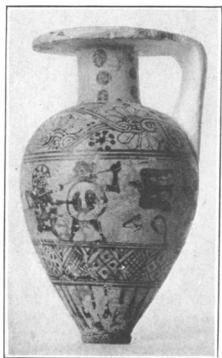


FIG. 3. PROTO-CORINTHIAN  
LEKYTHOS

nevertheless, the exceptional charm and delicacy of this fabric. On its little pear-shaped body, not more than  $2\frac{1}{2}$  in. high, it is decorated with four separate bands, three consisting of ornamental motives, one of warriors, figures facing, and male and female sphinxes. The paintings are

executed in brown color on the light buff clay, with incised details. The vase is said to have been found in Cervetri, in Italy.

G. M. A. R.

## CHINESE PAINTINGS FROM T'ANG TO MING

WHILE the interest in Oriental pictures is steadily growing, the Museum has added several Chinese paintings to its collection; they are of different periods and kinds and will be most welcome to the many who wish to study the subtle art of the Far East.

The earliest is a most decorative large scroll ascribed to the later T'ang period. A long procession of ladies and high dignitaries passes in serried ranks over a bridge or along the railed borders of a lotus pond. The flowing garments, the ribbons and banners form a rhythmic, uninterrupted design, which fills the space of the long scroll with an unusually decorative design, spaced at regular intervals by the heads of the ladies and courtiers. The heads are drawn in simple outlines; without being realistic, they are so personal that they almost seem to be portraits. The picture has all the characteristics of T'ang art and reminds one of the famous bas-reliefs in the Lung-men grotto, also a procession of dignitaries and well known from the reproductions in Chavannes' book. The drawing is firm but shows as yet no sign of the brilliant brushwork of the later painter-calligraphers; the interest of the artist has been in the decorative lines with which he built up his composition and the splendid drawing of the faces.

Of a somewhat later date is the painting attributed to Li Chao Da. We see in a simple hut, the secluded dwelling of a sage, the great man receiving a visitor in the quiet atmosphere of a sheltered room, which contrasts strongly with the snow-covered, lonely surroundings. The picture, painted during the period of the Five Dynasties or the early Sung, shows the intimate communion with nature which is the great quality of the paintings of this period. The real subject is not the sage receiving his visitor, but the wintry feeling